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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 29 titles deal with a variety of topics, including the following: (1) the young adult novel: (2) the image of the senior adult in recent fiction for adolescents: (3) adolescent identity themes: (4) storytelling: (5) linguistic reference and the disabled: (6) college readers' response process: (7) the American Indian in adolescent literature: (8) the Delphi method of teaching literature: (9) satire in picture books: (10) the effects of black literature on the attitudes of white adolescents toward blacks: (11) oral interpretation and listening competence: (12) Japanese, Soviet, and Australian literature: (13) prose metrics: (14) linguistic stylistics in children's literature: (15) science in literature: (16) film and literature: (17) feminist criticism: (18) intermediate grade children's poetry preferences: (19) aesthetic transaction: (20) prose learning strategies: and (21) the Negro Renaissance and Negritude Movement. (AEA)

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Literature, Literary Response, and the Teaching of Literature:

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THE YOUNG ADULT NOVEL IN AMERICAN SCHOOLS, 1930-1980

Order No. 8101982

AUBIN, PATRICIA ANNE, ED.D. *Boston University School of Education*, 1980. 174pp. Major Professor: Thomas G. Devine

The investigation of the Young Adult Novel undertaken by this study was directed by a dual purpose. First, a comprehensive definition and broad historical perspective for the Young Adult Novel was sought. Secondly, was the perceived need for an assessment of the status of the Young Adult Novel in today's classrooms.

A thorough review of the research led to the formulation of the following hypotheses: (1) Teachers' definitions of the Young Adult Novel would reflect the ambiguity of current writings on the subject. (2) Teachers would be more likely to consider use of the Young Adult Novel with their less able students and/or as part of an extensive reading program. (3) The educational background of teachers as well as course work in adolescent literature would affect teacher attitudes toward the Young Adult Novel.

Two procedural stages were initiated to accomplish the goals of this study. Stage one required the selection of experts to assist in the clarification of definition and the establishment of an historical perspective for the Young Adult Novel. Notable educators in the field of adolescent literature were contacted and asked to share their definition for the Young Adult Novel as well as a list of memorable, popular or important books for each of the last fifty years. Definitions were compiled and booklists were collated. Titles were selected for analysis and comparisons and contrasts were drawn noting historical development.

Stage two required the selection of a teacher population to assist in assessing the present status of Young Adult Novels in English classrooms. Secondary English teachers, members of the Massachusetts Council of Teachers of English, received a background information sheet and questionnaire. Two hundred and eighty teachers were asked to participate.

The findings from the reporting experts characterized the Young Adult Novel as a piece of prose fiction written for a specific audience between the ages of twelve and eighteen, published by the juvenile division of a publishing house, and marked by literary characteristics peculiar to the reading needs, experiences and concerns of its intended audience.

A careful reading of the titles suggested by the experts revealed a steady development of the Young Adult Novel. There were movements from romanticism to realism, from stereotyped characterizations to multi-faceted protagonists, and from pedantic problem solving to problem posing.

The survey of teachers divulged a mixture of responses. In general, teachers were not clear as to what constituted a Young Adult Novel. Many teachers reported that they never or seldom read Young Adult Novels. A majority of teachers were more apt to use the Young Adult Novel as part of an outside reading program and/or with their less able students. Teachers were not positive about the Young Adult Novel as a teaching material. A majority of teachers did not take advantage of professional journals and/or conferences where Young Adult Novels might be discussed.

Conclusions drawn from these findings dealt specifically with the need for teachers to acquaint themselves with a wide assortment of Young Adult Novels, especially those from the seventies. It was also determined that teachers need to listen to their students, attend to student reading interests, and take into consideration the developmental nature of appreciation and understanding in the literary experience.

A STUDY OF THE IMAGE OF THE SENIOR ADULT IN SELECTED RECOMMENDED AMERICAN FICTION INTENDED FOR ADOLESCENTS, 1960-1978

Order No. 8104477

BAGGETT, MARY CAROLYN, ED.D. *Mississippi State University*, 1980. 243pp. Director: Dr. Richard A. Etheridge

The problem was to determine the image projected of the condition of being aged in the literature intended for adolescents and published in the decades of the sixties and the seventies.

A 40-category checklist, based on Butler's six myths of aging, was designed to record the image of the senior adult in the 76 sample books; the checklist also identified certain demographic characteristics. A frequency distribution and chi square were used in the statistical analysis of the data.

The following questions were presented as a means of structuring the problem: (1) What is the background profile of the senior adult characters depicted in contemporary realistic fiction intended for adolescents and published in the decades of the sixties and the seventies in terms of occupational status, socioeconomic/financial status, living arrangements, family relationships, race, residence, educational status, and marital status? (2) What is the image projected of the condition of being aged in contemporary realistic fiction intended for adolescents in the decades of the sixties and the seventies? (3) Is there a significant difference in the projected image of the literature of the sixties and the seventies?

The results of this investigation seem to justify these conclusions:

Question 1. More than 21 percent of the elderly characters were portrayed in professional roles; 19.66 percent were portrayed as well-to-do or middle income, and almost 27 percent were depicted as poor; three living arrangements predominated: (1) own home with spouse, (2) own home alone, and (3) live with relatives; 39 percent were portrayed in one or more of three family relationships; the racial composition was predominantly (88.20 percent) white; 41.01 percent lived in the Northeast in cities; the educational status of 82.59 percent of the characters was not established; almost 24 percent were married, but the marital status of 58.43 percent was indeterminate.

Question 2. The majority of the elderly characters in the novels published between the years 1960 and 1978 was depicted realistically in the following categories: Category 1: Learning; Category 2: Fatigue; Category 6: Senses; Category 7: Personality; Category 8: Adaptability; Category 10: Support; Category 11: Involvement; Category 15: Activities; Category 18: Leisure; Category 19: Outlook; Category 23: Nursing Homes; Category 24: Politics; Category 25: Adjustment; Category 26: Change; Category 27: Ideas; Category 32: Time-Orientation; Category 35: Intelligence; Category 37: Tranquility; Category 38: Stress; and Category 39: Contemplation. The majority was negatively stereotyped in only one category: Sex, Category 21. The majority was positively stereotyped in these categories: Category 3: Health; Category 4: Widowhood; Category 9: Appearance; Category 12: Creativity; Category 13: Skills; Category 20: Suicide; Category 28: Performance; Category 30: Forgetfulness; Category 31: Confusion; and Category 36: Memory. No majority was indicated in any one of the three image areas in these categories: Category 5: Illness; Category 14: Income; Category 16: Responsiveness; Category 17: Lifestyle; Category 22: Family; Category 29: Rigidity; Category 33: Coping; Category 34: Stability; and Category 40: Events.

Question 3. The findings revealed a significant difference in the projected image of the literature of the sixties and the seventies in all categories except two: Category 3: Health, and Category 6: Senses. Data for these categories were not computable: Category 8: Adaptability; Category 10: Support; Category 11: Involvement; Category 31: Confusion; Category 34: Stability; Category 35: Intelligence; and Category 36: Memory. An improvement was observed in the portrayal of the elderly in the decade of the seventies relative to four categories while a deterioration was observed relative to 15 categories.

THE SELF AS THE SOURCE OF KNOWLEDGE: A PHILOSOPHICAL STUDY OF THE IDENTITY THEME IN THE ADOLESCENT NOVEL

Order No. 8104571

BEASLEY, WALLACE MCDONALD, JR., ED.D. *The University of Tennessee*, 1980. 204pp. Major Professor: Mark Christiansen

The purpose of this study was to examine some of the ways in which the protagonists' search for identity in the contemporary adolescent novel recapitulates the larger search-for-identity theme that has influenced past movements in philosophy, religion, and world literature. The general identity theme was broken down and examined in terms of three categories: the search-for-self theme, the rebel-victim theme, and the loss-of-innocence theme. As a background for an analysis of these themes in the adolescent novel, the author first established a philosophical overview in terms of Socratic philosophy, Sophoclean drama, Old Testament and classical myths, Zen Buddhism, modern existentialism and the tradition of the Byronic hero in English literature. A background section was also included on the philosophical history of the problem of identity as it evolved through the thinking of Parmenides, the German Idealists and the modern phenomenologist, Martin Heidegger.

The novels selected for analysis were from a list of nine books dealing with adolescent identity. These selections were recommended in the January 1979 issue of *The English Journal*, based on results of its annual "Books for Young Adults" Book Poll: Lynn Reid Banks' *My Darling Villain*, Gunnel Beckman's *That Early Spring*, George Bower's *November . . . December*, Hila Coleman's *Sometimes I Don't Love My Mother*, Charles P. Crawford's *Letter Perfect*, Alice Hoffman's *Property Of*, Irene Hunt's *William*, Norma Klein's *It's OK If You Don't Love Me*, and Ursula LeGuin's *Very Far Away From Anywhere Else*.

The major conclusion of the study was that the contemporary adolescent search for identity, as depicted in the nine novels selected for analysis, does indeed reflect the same kinds of universal human concerns and experiences that were dominant in past philosophical, religious and literary movements. Considerable thematic consistency was found to exist in the novels, although the social context and the quality of the identity experienced varied greatly from novel to novel. *Very Far Away From Anywhere Else, That Early Spring, November . . . December,* and *It's OK If You Don't Love Me* were found to contain significant elements of the search-for-self theme as it was manifested in Socratic philosophy, Sophoclean drama, Zen Buddhism and existentialism. *My Darling Villain* and *Sometimes I Don't Love My Mother* were found to reflect important elements of the same rebel-victim theme that prevailed in *Prometheus Bound,* in *Manfred* and *Cain,* and in the paradigm of metaphysical rebellion articulated in Albert Camus' *The Rebel. Letter Perfect* and, to a lesser extent, *William* contained significant aspects of the loss-of-innocence theme as it was depicted in the story of Adam and Eve as described in Genesis and in *Paradise Lost.* In fact, *Letter Perfect,* in several instances, made direct reference to *Paradise Lost* as a thematic backdrop for the loss-of-innocence theme as it unfolded in the novel itself.

In general, the adolescent identity experience involved a threefold process. First, the adolescent perceived personal freedom as being limited by some sort of external authority; second, the adolescent rebelled against that authority; third, the adolescent underwent some sort of "fall" or "loss of innocence" which attendantly served to usher in a new measure of moral or intellectual awareness. In all the novels examined, authentic identity was depicted as flowing or being created from within. None of the adolescents found identity in churches, schools, or social groups.

HOOPA CHILDREN'S STORYTELLING

Order No. 8029328

BENNETT, RUTH ANN, PH.D. *University of California, Berkeley,* 1980. 150pp.

A developmental study of storytelling was chosen as a way to focus on development of oral language proficiency. Subjects were Hoopa Indian children from ancestry of mixed Hupa, Yurok, and Southwestern tribal descent. The analysis focused on the development of discourse patterns. Discourse patterns were taken to be demonstrative of organizational skill in the use of language; these patterns were examined on both the surface and underlying structural levels. Prominent surface level phenomena were referencing ties and pauses; narrative syntax units supplied the primary underlying structural organization.

Developmental hypotheses were formulated as follows: development can be measured through the onset of developmental trends. Three trends are (1) the combination of exophoric and endophoric referencing typing; (2) the addition of more underlying syntactic units and changes in the nature of information presented in specific syntactic units; (3) the occurrence of pause clusters and of passages with sustained pausing. Findings confirmed the hypotheses. Older children were found to utilize additional strategies for tying beyond combining endophoric and exophoric ties; they were found to incorporate character description and ongoing descriptive activities into Orientations as well as add Directive Introducers; their Orientations were found to reflect planning.

A final chapter contains suggestions for incorporating storytelling into a program of bilingual education. Research and training projects are suggested.

LINGUISTIC REFERENCE TO PAST, PRESENT AND FUTURE TIME EVENTS BY LEARNING DISABLED AND NORMALLY ACHIEVING CHILDREN

Order No. 8105208

BUONAGURO, ANTONIA JANE, ED.D. *Rutgers University The State U. of New Jersey (New Brunswick),* 1980. 197pp. Chairperson: Grace Bingham

Special educators have begun to view language as an integral component in the education of learning disabled children. The verb system has been reported to be the most complicated aspect of the English language. Since verb usage occupies a central role in communication, and since misuse of verbs has been associated with deviant linguistic development, investigation of linguistic forms used to refer to past, present, and future time events assumes importance in the language of learning disabled children.

The present study was designed to investigate linguistic forms used by learning disabled and normally achieving children to refer to past, present, and future time events. Thirty learning disabled children were grouped according to age into subgroups of seven, eight, nine, ten, and eleven years of age. Thirty normally achieving children were grouped into subgroups of five, six, seven, eight, and nine years of age. Six children comprised each subgroup. These subgroups were chosen to compare learning disabled with normally achieving children chronologically identical in age, one year younger, and two years younger.

The sample population was administered an informal Tense Marker Test designed to elicit past, present, and future forms of 40 verbs. Verbs were organized into eight categories according to the operation required to formulate the past aspect. Stimulus materials were simple drawings depicting everyday activities.

The major finding was that the order of acquisition for all children was: present, future, past. The 100% mastery level was reached by normally achieving eight year old subjects for the present aspect and by eight and nine year old subjects for the future aspect. This level was not reached by any learning disabled group, although some groups achieved between 97 and 99% mastery. The past aspect was not mastered by any group. An increasing level of mastery was noted in the normally achieving group which was not true of the learning disabled group. Both groups performed best on the past aspect of regular verb forms and poorest on irregular forms.

The normally achieving group reflected developmental trends in acquisition of verb tense markers, that is, percentage of correct responses rose with age level. The learning disabled group reflected a wide range in performance levels. An unexpected finding was the superior performance of learning disabled seven and eight year old subjects. Although a delay pattern existed for specific learning disabled groups on various verb operations, no overall developmental delay was evident.

All groups used variations in place of learning specific inflections on main verbs to communicate time events. Although variations decreased as age increased for normally achieving subjects, learning disabled subjects continued to use variations for longer periods of time.

Qualitative analysis of linguistic forms revealed that learning disabled subjects did not differ qualitatively from normally achieving subjects in structural aspects of morphology. They learned the same forms in much the same manner but differed in the rate at which they progressed from the first use of a grammatical rule to its consistent application. Both groups made similar errors (redundancies, overgeneralizations, omissions, incorrect tenses) with the learning disabled group generally producing a greater amount.

Results of the present study reinforce the need for early screening and identification of productive language deficits in the management of learning disabled children. Review of the literature indicates that productive language deficits have implications for success in reading, writing, and arithmetic. Therapeutic intervention, whether formalized language therapy or informal classroom speech improvement sessions, may be warranted in the curricula of learning disabled children. Findings suggest that the speech-language pathologist and learning disabilities specialist can assume central roles in the education of learning disabled children.

FOUR READERS, FOUR TEXTS: AN ANALYSIS OF COLLEGE READERS' PROCESS OF RESPONSE TO LITERARY TEXTS

Order No. 8110657

CLAYTON, LYNN MARIE, PH.D. *New York University,* 1980. 336pp. Chairman: Professor Mitchell A. Leaska

I. This study undertook to develop a critical approach to teaching readers. With close attention to readers' interpersonal behavior, attitude toward fiction, and the stylistics, and points of view of four texts (Mansfield's "Miss Brill," Hanley's "The Butterfly," Hemingway's "Mr. and Mrs. Elliot," Cheever's "The Enormous Radio"), this study was to determine whether a scheme for teaching readers wherein (a) text and reader were viewed as equally important and (b) a means for perceiving and recording reader behavior, could be developed.

The need for this study was indicated by literature promoting category systems of labeling response; by research ignoring the individual reader's role. Further, while arguments exist regarding the need to consider the reader's attitude toward, and experience with fiction, few studies have regarded either.

II. Investigation of response was predicated upon textual (word count) division into four separate, consecutive sections; readers responded to each in regard to three questions. One week later, they responded to the subdivided text, and a discussion followed. The method yields a full view of how response develops, how it proceeds in that development, and what influences its development. The method demonstrated that readers form an organizing principle and assemble information to maintain it, but this principle can change; that they reject or revise perceptions; that radical changes occur upon further reading and among response modes; that recall is important in reformulation of meaning; that categorization is most concrete at the oral level; that variables influencing response fluctuate in instrumentality.

III. Close observation of four randomly selected readers' interpersonal behavior determined their character profiles, based upon Karen Horney's systematization of personality, which served to reveal how character influences response. Results of readers' personality inventories (The Sixteen Personality Factor Questionnaire, and the Interpersonal Checklist), scored after response analysis, confirmed the accuracy of observation for response analysis. Moreover, results of a 65-item questionnaire revealed how and where past instruction and personal predilections effected response.

IV. Stylistic investigations, and analyses of points of view were employed and the results were factors in response analysis to determine where, and how these textual elements affect the meaning making process. The stylistic investigation consisted of analyzing sentence structure (especially clause embedding), verb density, and abstract nouns, and the readers' responses showed the influence of textual style and how style contributes to attitude toward a text, and the events and characters offered. Analysis revealed that the points of view in the texts were significant influences in perception of information.

V. The study concludes that there are four variables—reader character and attitude toward fiction, the point of view, and the style of the text; that the range and scope of response renders category systems of labeling response inadequate; and, that because the textual domain is governed by point of view and style, and because response to it cannot be divorced from attitude or character of its maker, these are the four constituent variables accounting for response.

EGO IDENTITY IN ADOLESCENT LITERATURE

Order No. 8105213

DERING, ROBERT H., JR., ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1980. 146pp. Chairperson: Robert P. Parker

The primary assumption on which this study is based is the sense that life as it is presented in fiction can be, for some people, an important influence upon the shaping of their personality. The purpose, therefore, of this investigation was to bring together the teaching of literature and psychological research dealing with development during adolescence in a unique way through the construction and use of an educational instrument, based upon Erik Erikson's psychosocial theory of adolescence, for the evaluation of major characters in adolescent literature.

This instrument, the psychosocial index, contains the necessary components, according to Erikson, that are needed by adolescents to achieve a positive or healthy ego identity. Attainment of this healthy ego identity will enable adolescents to derive a vitalizing sense of reality and gain an awareness that their individual way of mastering experience is a successful variant of group identity and is in accord with its space, time and life plan.

Upon construction of this index, a library survey was taken to determine the ten most popular novels being read by adolescents at that time. The major characters from four of the most popular novels were then analyzed by panels of readers using the psychosocial index to determine whether the index could be an effective educational tool for the evaluation of adolescent literature and thus be able to provide their readers with models for identification which have healthy ego identity.

The major findings were that this instrument could be a viable tool for analyzing characters in adolescent novels and be effectively used by teachers, librarians and researchers.

VOICES AND IMAGES OF THE AMERICAN INDIAN IN LITERATURE FOR YOUNG PEOPLE

Order No. 8104652

HOILMAN, GRACE DONA GUBLER, PH.D. *Ball State University*, 1980. 464pp. Chairman: Dr. Emerita S. Schulte

American Indians have not vanished. As of the 1970's, they are 800,000 strong and increasing. Their voices, long muffled, are finally penetrating the consciousness of mainstream Americans, and people have begun to realize that America's treatment of the Indians constitutes a national disgrace.

One aspect of the shameful treatment of Indians is the racism perpetuated by literature about Indians and by the neglect of literature by Indians. From its earliest to its latest depictions of Indians, literature has frequently drawn stereotyped images and presented distorted information. There are four major stereotypes: the noble red man, the ignoble savage, the comic buffoon, and the helpless victim. Once such unrealistic portraits have been engraved on the imagination and have educed prejudiced attitudes, the stereotypes are difficult, if not impossible, to eradicate. Research has evidenced that young minds are more impressionable than those of adults and more malleable. Therefore, the books they read are of special importance. But heretofore in-depth studies of the quality of young people's literature by and about American Indians have been lacking.

Careful evaluation of purportedly factual information books for children and adolescents reveals that many contain misinformation and distortion but that those published in the first half of the 1970's are generally better than earlier ones in several respects: they treat more diverse and lesser known culture groups, consider both sides of conflicts, tackle controversial subjects, evaluate critically government policies, and present an Indian point of view.

Analysis of children's fiction, adolescents' novels, biographies, and autobiographies reveals that books employing all of the major stereotypes are still being published, but that careful selection enables youngsters to find memorable, high-quality books which draw a wide variety of realistic, humane images. Recently, some books have been published especially for Indian school children, whose self-images have been deleteriously affected by the images whites have of them.

A comparison of children's collections of folktales with the sources from which they were adapted reveals the kinds of changes that have been made and determines that some are justifiable in the interests of making the Indian oral heritage comprehensible to non-Indian youngsters and that some are not because they violate the integrity of the tales. But although there are problems in translating and adapting the tales, they are worth the trouble, for they are entertaining and instructive; they offer a different view of reality, which may be more accurate than heretofore supposed. Numerous worthwhile adaptations are available.

The functions and forms of traditional Indian poetry are different from those of other American poetry and may be puzzling to non-Indian students. Nevertheless, translators are obligated to preserve the original form and spirit insofar as possible. Successful compromises have been effected, and such poetry offers much enjoyment, especially to youngsters capable of an affective response of the senses. The nature metaphors and symbols that bespeak an attitude of wonder and awe have great appeal, as do the emphasis on the oneness of nature and the affirmation of life.

Contemporary poetry is the genre in which more Indian writers are working than any other. A remnant of that faith in the efficacy of the poetic word which ancient singers had still inheres in modern poets and gives their work a "yea-saying" tone which attracts young poetry enthusiasts. The vivid images and the emphasis on continuity with the past and Mother Earth are especially appealing. Like mainstream poetry in some respects, Indian poetry has aspects that make it unique. The voices of modern poets join others of the present and past in asking that Indians be allowed to take their rightful places in a truly pluralistic America.

THE DELPHI METHOD OF TEACHING LITERATURE: A CASE STUDY AND DISCUSSION

Order No. 8104287

JACOBSEN, MARY H., PH.D. *State University of New York at Buffalo*, 1980. 223pp.

This dissertation approaches the overall topic of the Delphi method of teaching literature in three parts divided into ten chapters. Part One explores the origins and purposes of the Delphi method as it was developed in S.U.N.Y. at Buffalo's Center for the Psychological Study of the Arts. The author discusses the use of written personal responses to literature, the typical procedures and the stages of human and literary awareness characteristic of Delphi seminars. The method's theoretical basis is described, with reference to Heinz Lichtenstein's concept of identity theme and variations, Robert Waelder's theory of multiple function, and Norman Holland's applications of these theories to the experience of reading literature.

Part One also explains the way the author became interested in the Delphi method and formed the group which serves the basis for the case study. The group's participants are described and discussed, using written material from their responses and recollections of group meetings. The author presents her interpretations of the individual's personal styles of reading the poems and short works of fiction which formed the group's syllabus.

Part Two presents practical suggestions for teachers planning to use the Delphi method, discussing the advantages and difficulties of the method and possible solutions to problems that might arise. Also suggested are ways to adapt the method to supplement other or more conventional methods of teaching literature or other subjects.

Part Three works the Delphi method into a broader theoretical view of its place in education. The author discusses theoretical blocks the educators may have developed that prevent them from giving emotional responses and individual purposes in reading equal attention and priority in classroom learning (e.g., seeing knowledge as an unchanging thing rather than a process, mistrust of feelings, or viewing perception as an imprint *from* objects rather than an interaction with them), and suggests new ways of approaching such issues as validity in interpretation and faithfulness to texts.

The author also discusses her personal style as a teacher and the way her needs for immediacy and personal relevance have developed out of a general cultural change in perception of and relationship to "reality." Lichtenstein is cited on the changes in psychic structure resulting from changes in reality perception characteristic of contemporary culture. The author tries to show how the Delphi method in many ways meets more of the emotional and intellectual needs of contemporary teachers and students than do conventional methods of teaching based on earlier perceptions of and relationships to the "external world."

THE AUDIENCE OF LITERATURE: A PHENOMENOLOGICAL POETIC AND RHETORIC

Order No. 8102388

LANGELLIER, KRISTIN MARIE, PH.D. *Southern Illinois University at Carbondale*, 1980. 243pp. Major Professor: Richard L. Lanigan

The audience is that body present to literature. Essential to the audience of literature is its liveliness, that presence in person which can neither be totally foreseen nor exhausted. The literary audience is problematized within the traditional domains of rhetoric and poetics. While rhetoric defines the orality of a speaker's intent to persuade a particular audience, poetics delineates the textuality of those conventions which render a text intelligible to a universal audience. Within this history, the audience is embedded in both a rhetoric and poetics of communication, especially as evidenced in the oral interpretation of literature. An investigation of audience requires a methodology which thematizes literature as it is embodied. The existential phenomenology of Maurice Merleau-Ponty provides a method to explicate conscious experience as it is lived-through and invites a new way of seeing the audience of literature. This phenomenological study is developed in a new poetic, a new rhetoric, and a rhetorical poetic of audience.

The new poetic takes its impetus from Mikel Dufrenne's aesthetics of the sensuous--the unity of text and audience. Phenomenologically, literature attains its most complete form in being sensuously presented to perception in performance. Aesthetic perception critiques the traditional willing suspension of disbelief by constituting a lived-world prior to the disjunction of reality and fiction. In a communion of response, audience has a double experience of involvement in and distance from text. What makes communion possible is the audience's moving viewpoint embodied outside of text in a performer and inside text in a witness. Thus a specifically poetic audience exceeds individual readings and readers. The audience is that body able to respond to text in its multiple possibilities, thereby bringing into existence worlds and persons previously unformulated.

The new rhetoric inspired by Chaim Perelman thematizes the aesthetic expression of the audience of literature. Phenomenologically understood, the epideictic genre critiques a literary model which posits text distinct from its audience. The new rhetoric defines the audience's participation in text as the double structure of social and personal codes mediated in performing. Performing text creates taste and a public in communication with others. The audience engages in a silent dialogue which guarantees that taste belongs not only to a particular audience, but also incarnates the universal norm of a public: text and audience continuously modify each other in the history of performing. Thus, consciousness is shared, for the rhetorical audience is that body able to be responsible for text and others.

A rhetorical poetic thematizes the incarnation which invests in the audience its ability to function as witness-performer and taste-public according to Merleau-Ponty's phenomenology of the body. Performing situates text and audience in the same lived-body; the same audience is the locus of aesthetic perception and expression. Hence the *performing audience* is that social embodiment able to be responsive to and responsible for aesthetic text. Audience lives text at a distance as the vehicle of self-other reversibility and the locus of a communion of values and communication with others. The rhetorical poetic shows that only on condition of becoming incarnate can audience find a way between the particularities of experience and the universalities of consciousness in the movement of performing. Thus, performing audience names the simultaneous unity of poetic and rhetorical audiences and the differentiations of performing. Within a phenomenological theory of communication, the performing audience is that lived-body present to literature whose function it is to respond in silence at a distance from self and others, thereby continuing to learn the vitality of literature.

THE EFFECTS OF UTILIZING CHILDREN'S LITERATURE AS A NON-MOTION SYMBOLIC MODELING PROCEDURE ON THE SOCIAL BEHAVIOR OF PRESCHOOL CHILDREN

Order No. 8103894

LEVINE, MICHELE MAHLER, PH.D. *University of Maryland*, 1980. 219pp. Supervisor: Dr. Carol Seefeldt

Social learning theorists hold that a child can learn social behavior through observing others. The results of recent research (Elliott & Vasta, 1970; Friedrich & Stein, 1975; Keller & Carlson, 1974) have been supportive. The research which has been conducted to date, has tended to utilize procedures and equipment which are difficult to implement or employ in preschool classrooms. The purpose of the present study was to determine whether materials: books, pictures and flannel board materials, which are typically found in preschool classrooms, could be utilized in a non-motion, symbolic modeling procedure to increase the pro-social behavior of preschool children.

In order to obtain sufficient appropriate materials for use in the study, a content analysis of a representative sample of picture books, stories and flannel board materials was conducted. This was done to determine which materials contained characters who modeled social behaviors with appropriate consequences. A list of materials which are irrelevant to social behaviors was also prepared.

Fifty-six preschool subjects, ranging in age from 4-0 to 5-11, were randomly assigned by same sex pairs to one of two treatment groups, an experimental group and an attention equalized control group. Children in the experimental group were read one story a day for five consecutive days. Each story had characters who modeled specific pro- and anti-social behavior with appropriate consequences, reinforcement or punishment, respectively. The control pairs had a similar treatment except that the stories were irrelevant with respect to social behavior. Immediately following treatment on the first, third, and fifth days, the pairs of children were given four situational tasks, draw-a-house, road-building, pegboard, and tower-stacking. Instances of specified pro-social and anti-social behaviors were observed and recorded during each task.

Results of the present study indicated that the over-all treatment failed to have any significant effect on the social behavior of preschool children. The main effect of task, however, was found to be a significant variable on all the analyses of variance which were performed. The results of the study indicated that the variables of treatment, sex, task and day, produced many interactional effects. These interactional results have been previously reported by other researchers (Friedrich & Stein, 1975; Friedrich, Stein, & Susman, 1975). Importantly, the effects of the main overall variables and their interactions were different when the seven social behaviors were examined independently. Additionally, females and males performed differently dependent upon the task and the behavior which was being observed. Lastly, children in different schools exhibited differential levels of pro- and anti-social behavior.

The results were discussed and directions for future research given. Additionally, implications of the present study were provided. An implication of the present study is that researchers must be careful not to measure behaviors in only one way, but should employ a variety of tasks to measure a variety of social behaviors. The importance of the home and school atmosphere was also discussed in relation to the development of pro-social behavior.

RESPONSES OF FOURTH AND SEVENTH GRADE STUDENTS TO SATIRE AS REFLECTED IN SELECTED CONTEMPORARY PICTURE BOOKS

Order No. 8101136

McNAMARA, SHELLEY GAIL, PH.D. *Michigan State University*, 1980. 328pp.

This descriptive study attempted to determine children's preference or rejection for satire as a type of humor; to ascertain whether students are able to relate to the satiric form in a critical manner; to determine whether students associate works of satire with their own lives; to determine whether students make overt responses to the artwork in picture book satire; and to ascertain whether students are capable of recognizing the characteristics, techniques, or literary devices associated with satire.

Fourth (n = 12) and seventh (n = 12) grade students who participated in this study were randomly selected from three elementary and three middle schools in three districts in mid-Michigan. Two female and two male students were randomly selected from six schools. All children who participated received similar treatment.

An initial interview session was held with groups of four students and the investigator. At that time a selection of satire was read aloud to the group, followed by the administration of The Questionnaire. The subsequent four sessions involved the reading aloud of a work of satire to the group, followed by the administration of The Questionnaire to each subject in a one-to-one setting. The last of the four sessions also included the administration of Preference/Rejection Questions by this investigator to each subject in order to determine the responses to all five literary selections.

The selections of satire were chosen by this researcher on the basis that they were picture books and contained the designated and selective associational characteristics of satire. Four literary experts served as raters to establish agreement that the selections chosen by the researcher were works of satire.

The research questions for this study were: (1) What are the responses of students toward contemporary satire as a genre of literature? Sub-question (a): What is the general attitude of students toward contemporary satire as a genre of literature? Sub-question (b): In what ways do students apparently respond to the characters, incidents, or experiences within works of satire? Sub-question (c): To what extent do students respond to contemporary works of satire as works of humorous literature? (2) To what extent are students capable of recognizing specific associational characteristics of satire as a genre of literature? (3) To what extent do the responses of female students differ from the responses of male students, when they are responding to contemporary selections of satire? (4) To what extent do the responses of seventh grade students differ from the responses of fourth grade students when they are responding to selections of contemporary satire? (5) To what extent do the responses of students toward contemporary satire change after experiencing several selections over a period of five consecutive weeks?

A majority of the students in the study were capable of responding to these works of satire in a critical rather than literal manner, gleaning information for their responses from aspects revealed within the artwork, expressing a positive response to satire as a form of humorous literature, and giving responses indicating that they are capable of recognizing the associational characteristics of stereotyping, superiority, moralizing, distortion, scorn, and exaggeration.

Students of fourth and seventh grades are ready, and willing, to accept satiric literature as a form which they say they enjoy. They respond to works of satire as literature which they find humorous. These students are capable of responding to satirical literature in a critical, in-depth manner beyond the literal, word for word level of meaning. They have the ability to go beyond the literal, surface interpretation of a text.

THE RELATIONSHIP OF FICTION-READING TO ADULT DEVELOPMENT

Order No. 8112258

MANDL, BETTE GREENWALD, ED.D. *Boston University School of Education*, 1981. 150pp. Major Professor: Roselmina Indrisano

This exploratory study was designed to investigate the relationship of fiction-reading to adult development. A questionnaire elicited written reports on the transaction of reader and text, specifically on the interaction of literature and adult experience, as well as background information which served as a context for the examination of reader response.

Participants in the study were 80 adult readers, 20 men and 60 women, who had been literature students at a center for adult education. Most of those in the sample were college educated and many had graduate and professional degrees. As a group, they read a moderate amount to a good deal of both fiction and nonfiction. The data indicate that respondents had experienced considerable change in their lives, in terms of personal situation and career, during the last five years, a period when most noticed a rise in the amount of their fiction-reading.

A taxonomy of 20 themes, coincident with or related to the developmental concerns and tasks outlined in adult development research, was derived for this study from the protocols. The themes were grouped in three broad categories: Intrapersonal, Interpersonal, and Transpersonal, which reflect the interest of researchers in the evolving self in the world.

Respondents made most frequent reference to maleness and femaleness and to marital and love relationships. They also referred often to beliefs and concepts as well as to aesthetic response.

It was found that response varied with age. Correspondences are noted between themes frequently cited by particular age groups, family of origin by the youngest respondents, for example, and the findings of adult development researchers regarding age-specific development tasks.

There were contrasts in the fiction-reading experiences of men and women, revealed both in frequencies for particular themes and intensity of individual response. Women's reports referred most often to themes related to gender identity. Autonomy was a central concern for women, while the theme received no mention by men. The issues most often discussed by men were in the area of beliefs and concepts. Women authors were sought out more and were seen more positively by female than by male respondents.

The data yielded evidence that the relationship of respondents to texts and authors had parallels to mentoring relationships which foster adult development. A construct was developed for the study to distinguish such experience from personal mentoring. The term *generactive experience* was introduced by the researcher and defined as experience that derives from the aesthetic transaction with the text and that facilitates growth and development.

THE EFFECTS OF SELECTED BLACK LITERATURE ON THE ATTITUDES OF WHITE ADOLESCENTS TOWARD BLACKS

Order No. 8103204

MARTIN, JEAN-PROCOPE, PH.D. *The University of Connecticut*, 1980. 153pp.

The purpose of this study was to measure the effect of a four month experience with Black literature on attitudes of White suburban adolescents toward Blacks. The sample, consisting of 435 pupils (215 female, 220 male) was selected from ninth grade students attending six suburban schools in communities surrounding a northern city.

An instrument, *Multifactor Racial Attitude Inventory*, introduced as a pretest and posttest to assess racial attitudes, and a *Black Literature Package*, compiled by the author, was introduced as the study treatment. External validity was controlled by *The Solomon Four-Group* design. The experimental groups took the pretest and became involved with the *Black Literature Package* during the four month period. These groups read the Black literature selections after taking the pretest and produced written personalized reactions to these readings during the treatment. Following the treatment, a posttest was administered. The control groups took the pretests and posttests specified by the research design but were not exposed to the treatment. Sex, reading comprehension and IQ were studied as potential sources of confounding influence on racial attitude.

The study posed several questions concerning the impact of the *Black Literature Package* on racial attitudes of these students and dealt with the question of whether or not differences in attitude depend on individual differences in sex, reading comprehension and IQ. When racial attitude is thought of as a multifactor construct, Hypothesis One was rejected for two subscales, *Gradualism* and *Ease in Interracial Contacts* and Hypothesis Six was rejected for one subscale, *Private Rights*. If one views racial attitude as a single global dimension, all null hypotheses under investigation would be retained. The findings previously stated when racial attitude is looked upon as a psychological domain having many components, suggest that some of these components are susceptible to relatively short term change.

The results of the study provided evidence for the necessity of strengthening the *Multifactor Racial Attitude Inventory* for measuring attitudinal change in adolescents as well as the desirability of supplementing such quantitative measures by more subjective kinds of response such as written personal reactions. An inspection of the students' written responses disclosed clear, positive attitudinal change in a number of cases. Although difficult to quantify, these writings reflected positive attitudes toward characters in the literary selections and were considered by this researcher to be an important experimental outcome.

A previous study by Page (1974) investigated the extent to which racial attitudes of eleventh grade students change after reading Black literature. His findings suggested that Black literature read by students at that grade level for five weeks independent of or in conjunction with the teacher did not transform negative attitudes into positive attitudes.

A later study sought to determine the influences of literature read since grade six on racial attitudes (Culp, 1976). The findings in this case revealed that the majority of students had been influenced to some extent in their attitudes, values, and behavior by reading literature. The effects of reading literary works by Black and White American writers on attitudes of students toward Black literature was assessed by Cooke (1971). Her findings indicated a significant improvement in Black literature after students had read works by both Black and White Americans.

Based on the literature review, one would expect racial attitude, in general, to be resistant to short term effects. The present study, while supporting this view along those dimensions of racial attitude, suggest that, particularly in the case of *Gradualism* and *Ease in Interracial Contacts*, short term treatment may produce significant change.

A PHENOMENOLOGICAL ANALYSIS OF LITERARY EXPERIENCE: THE ORAL INTERPRETER'S PREPARATION OF LYRIC POETRY FOR PERFORMANCE

Order No. 8102397

MILLER, CYNTHIA ANN, PH.D. *Southern Illinois University at Carbondale*, 1980. 305pp. Major Professor: Dr. Janet Larsen McHughes

The process of coming to understand the text is a complex experience. At times, the interpreter is frustrated by the inability to come to terms with the literature in an emotional or in an intellectual way. The interpreter may feel unable to identify with the literature or to comprehend the meanings of the work. Because this process is important to the interpreter who performs literature, there is the need to understand how the interpreter comes to understand and interact with a piece of literature. The object of this study is to examine the oral interpreter's experience of preparing literature for performance.

Investigations of related literature confirm the need for further empirical research. Oral interpretation scholarship reveals a lack of experiential data. Research in English, psychology, and phenomenology call for more empirical data regarding the reader's experience with poetry. This study attempts to enjoin these areas of interest by asking the question: What is the oral interpreter's experience in preparing lyric poetry for performance? Phenomenology proves to be an appropriate method for gathering and analyzing the experiential data.

The topic of this study involves a particular type of reader and text. Therefore, the procedure was to review the literature pertaining to the reader-text relationship. In the past, studies have featured (1) the text apart from the reader, (2) the reader in isolation from the text, and, (3) the transaction between the reader and text. Information on the reader-text transaction was most pertinent to this investigation.

Theoretical and experiential studies of the reader-text relationship suggests the need for specialized research. The oral interpreter's experience of literature offers that possibility. In this study the interpreter is a specific type of reader involved with a specific type of literature--lyric poetry.

Five oral interpreters volunteered to discuss their reading experiences. The interpreters first reflected on a past experience of preparing a lyric poem for performance. Then, in individual and group discussions, the interpreters shared their experiences of four lyric poems. Their self-reports resulted in a description of the oral interpreter's experience in preparing lyric poems for performance. Four constituents, i.e., the oral interpreter, the selected literature, the anticipated performance, and the imagined audience, emerged as essential aspects of the experience, and the fundamental structure became clear. A model was constructed which represented the interrelated constituents.

The study is divided into six chapters. The first chapter examines experiences which led to the investigation and defines the problem. The second chapter reviews scholarship which is pertinent to the study. The third chapter explicates the phenomenological philosophy and method and charts the procedure of the study. The fourth chapter examines the oral interpreter's experience with selected poems in preparation for performance. This is accomplished by listening to the oral interpreters' descriptions of their experience, reducing their experience to a definition, and deriving the fundamental structure of the experience. The fifth chapter explicates the structure of the experience by way of a three-dimensional model. The sixth chapter offers theoretical conclusions and pedagogical and research implications.

MEASUREMENT OF STUDENT COMPETENCE IN LISTENING TO APPRECIATE LITERATURE

Order No. 8112681

MURIAL, IRENE CECELIA GORSKI, ED.D. *University of Pittsburgh*, 1980. 211pp.

Major purpose of this study was to determine the reliability of the Diagnostic Progress Assessment in Language Arts--Listening to Appreciate Literature Test, Levels C, D, and E (LAL-C, D, and E) for use in grades four, six, and eight. Validity factors were also considered. In addition, this study sought to determine (1) which test items discriminate between low and high achievers; (2) whether or not there were significant relationships among auditory literary appreciation and reading achievement, intelligence, and auditory short-term memory; (3) whether or not there were significant differences between the scores of males and females on auditory literary appreciation; (4) whether or not auditory literary appreciation is as good a predictor of reading as is IQ; and (5) whether or not auditory short-term memory is a crucial aspect of auditory literary appreciation.

The sample consisted of 134 students from grades four, six, and eight attending two elementary schools and one junior high school in suburban Pittsburgh, Pennsylvania.

Data were collected through administration of LAL-C, D, and E, Gates-MacGinitie Reading Tests (Forms D and E, 1978 revised edition), Otis-Lennon Mental Ability Tests (Form J, Elementary II and Intermediate Levels), and Listening to Remember Specification Test (Levels C, D, and E).

Face and content validity of LAL-C, D, and E were established by a panel of experts prior to this study and by information provided by this study. Construct validity was established by correlating LAL-C, D, and E with reading achievement, intelligence, and auditory short-term memory; by examining scoring patterns; and by applying the Fry readability formula to each level.

Reliabilities of LAL-C, D, and E (.59; .67; and .59, respectively) were estimated through use of Kuder-Richardson Formula 20.

A number of test items in LAL-C, D, and E significantly discriminate between low and high achievers. At each level, however, a greater proportion of test items does not significantly discriminate between low and high achievers.

Correlations between LAL-C, D, and E and reading achievement were .50 (< .001), .71 (< .001), and .60 (< .001). Correlations between LAL-C, D, and E and IQ were .32 (< .05), .66 (< .001), and .50 (< .001). Correlations between LAL-C, D, and E and auditory short-term memory were .11, .57 (< .001), and .28 (< .05).

Males and females had approximately the same scale scores on LAL-C, D, and E. There is no difference between sexes in auditory literary appreciation.

Correlations between LAL-C, D, and E and reading achievement were not as high as correlations between IQ and reading (.72, < .001; .83, < .001; and .78, < .001). It appears that LAL-C, D, and E are not as good predictors of reading as is IQ.

Correlations between LAL-C, D, and E and reading were higher than correlations between auditory short-term memory and reading: .34, < .05; .52, < .001; and .49, < .001. It appears that auditory short-term memory is not a crucial aspect of LAL-C, D, and E. It seems that LAL-C, D, and E are measuring aspects of auditory literary appreciation which relate more closely to reading than to auditory short-term memory. These data suggest the LAL-C, D, and E are valid and moderately reliable instruments in assessing auditory literary appreciation. However, LAL-C, D, and E might be made more reliable through refinement and/or elimination of certain test items. LAL-C, D, and E might also be made more reliable by increasing the number of test items at each level.

LITERATURE AND CULTURE: JAPANESE AND AMERICAN READER RESPONSES TO MODERN JAPANESE SHORT STORIES

Order No. 8110707

NODA, LILLIANN ALICE, PH.D. *New York University*, 1980. 447pp. Chairman: Professor Carl P. Schmidt

In our global society today, with the rapid infusion of multi-cultural literature into the American classroom, educators are faced with the need to understand the nature and extent of the impact of culture upon the reading transaction.

This study is a close examination of the responses of a native Japanese reader and an American reader to modern Japanese short stories in order to identify specific points of similarity and difference.

The Japanese reader had spent less than one year in the United States. The American reader had no background in Japanese culture or literature. The readers were comparable in terms of age, sex, marital and socioeconomic status, and education or professional background.

In an intensive series of interview sessions, both readers discussed ambiguities or focal points in the six selected works. Relevant relationships between specific Japanese cultural and aesthetic features and focal points in the stories were identified and validated by a panel of experts in Japanese culture and literature. The resulting literary and cultural matrix provided the conceptual framework for the interview guides. Rating scales designed to measure affective factors in response, such as uncertainty, arousal, and hedonic tone, were administered before and after the reading of the complete work.

The data was analyzed according to the Modes of Inquiry Discussion Descriptors (MIDD) categories developed by the New York University CHIP Committee for the classification of responses to art. Other analyses were conducted according to the Japanese cultural and aesthetic features categories, universal features, levels of cultural interpretation, ratings on the Berlyne scales, and post interview ratings.

The findings supported the position that culture is a factor in reader response to literature, both in terms of the cultural features of the work and the backgrounds of the readers. Specifically, the reader who possesses the cultural background relevant to that of the work, the Japanese reader, does bring a variety of cultural resources to bear which extend and enrich his responses to the stories. Furthermore, the reader who lacks the cultural familiarity, in this case the American reader, does find his response to the work limited by cultural obstacles. Readers responded similarly to universal features, but with a higher percentage of differences when unique Japanese features were considered. In terms of level of interpretation, both responded equivalently with responses at the general level, but the American reader was comparatively low or limited in responses at the culture specific level. While the Japanese reader responded in terms of a variety of modes of inquiry, the American reader responded in fewer modes. A major difficulty in response for the American reader was the interpretation of specific cultural symbols. The Japanese reader consistently responded with higher frequency at the high level of specificity than the American reader. In terms of specific Japanese cultural and aesthetic features, the American reader did not respond to eight of the fourteen selected features; while the Japanese reader did approach them all. On the rating scales, the Japanese reader indicated overall patterns of increased uncertainty, arousal, but much the same hedonic tone or pleasure rating after reading the works. The American reader indicated increased uncertainty and decreased arousal and hedonic tone. The post interview ratings indicated that the interview experience itself had a more positive impact upon the Japanese reader's response than upon the American reader's response.

The findings and conclusions of this case study are intended by the investigator to generate hypotheses and provide baseline information for further research in the area of the cultural dimension of reader response to literature.

A PROSE METRICS: SYSTEM FOR TEACHING PROSE RHYTHM

Order No. 8102863

OCHSNER, ROBERT STEVEN, PH.D. *University of California, Los Angeles*, 1980. 389pp. Co-Chair: Professor Richard A. Lanham, Professor Robert P. Stockwell

This study addresses three questions: What is prose rhythm? Why teach it? And, assuming it should be taught, how can teachers effectively present this topic/skill to college freshmen? No research effort can provide final answers to these questions, although partial, tentative results are possible if one considers this study as an extended hypothesis.

Prose rhythm has two forms. (1) *In the prose* it represents a linguistic product, something a reader notes when carefully reading a text. (2) As a *writing process*, rhythm precedes the text and then coordinates the physical act of writing so that prose can be written, edited, and performed orally. Rhythm, in either a linguistic or physiological form, underlies any writing or reading task, yet this topic has received little or no emphasis in current writing/literacy programs.

The teaching of writing should be based on a prose-rhythm curriculum. Before students can learn *what* to write, they must know *how*, in prose, to express themselves. This self-expression differs significantly from how students speak, yet the most common writing strategy of "basic," inexperienced writers is to "talk on paper." Other college students, more "practiced" than basic writers at transferring their ideas into graphic form, write as if speech and prose differ completely. Neither strategy works often because these students do not, or cannot, self-consciously control the written medium.

LINGUISTIC STYLISTICS AND CHILDREN'S LITERATURE

Order No. 8109833

PRESCORD, MARY HILL, PH.D. *University of Southern Mississippi*, 1980. 293pp.

The research was designed to identify the range of syntactical choices available to writers in expanding the basic sentence and to determine which of these were used by the authors of certain works of children's literature. Fourteen Newbery Medal winners were selected for study, and the Table of Random Digits was used to select ten sentences from each book. Sentence expansion was divided into two main categories: conjunction and embedding. Conjunction was defined as conjoining with a coordinating conjunction at least two elements that serve the same function in a sentence. Embedding was defined as inserting one or more sentences inside another sentence. Each sentence was tree diagrammed to show the variety of expansions used by the authors of children's literature. Some of the sentences selected did not fit the traditional definition of a sentence as a group of words with a subject and predicate which expresses a complete thought. The random selection process necessitated an alteration in this definition. For the purposes of this paper the sentence was defined as any printed words between the capital letter signifying the start of a sentence and a mark of end punctuation. Although literary language was selected for study, many of the sentences were written as dialogue. Some particularly elliptical and depended on other sentences for meaning. When the elided material was not readily recoverable, no attempt was made to reconstruct elliptical sentences. All of the transformational rules in the models used for the tree diagrams were used by the authors represented in the study. Some constructions found in the corpus were not treated, and some were insufficiently treated, in the models.

Transformational-generative grammar according to the Chomskian model was used to diagram each sentence to show the types of embeddings and conjoinings. This kind of analysis is important to the literary analyst because it offers a visible and quantifiable means of assessing objectively what the sensitive reader intuitively recognizes as style. Obviously, syntactic complexity is not the end of style, but it constitutes a large part of it. Each transformation described in the models was used by the authors of the children's literature in the study. One may conclude then that the difference in complexity between literature for children and literature for adults lie not in the kinds but in the degree of complexity.

SCIENCE IN LITERATURE: A COURSE DESIGN FOR INTERDISCIPLINARY STUDY

Order No. 8100293

PELLETIER, GASTON, D.A. *State University of New York at Albany*, 1980. 183pp. Chairman: Arthur N. Collins

This dissertation outlines a course of study whose primary objective is to increase undergraduate students' understanding of literature that reflects the impact of science and technology on the modern world. A secondary objective is to increase the students' skills in thinking, speaking, reading and writing about science and technology, literature, and other related disciplines. A third objective is to stimulate the reasoning and creative powers of both students and teachers.

The course is planned for forty-five class sessions (one fifteen week semester). It is organized in five major units: Non-Fiction, Fiction, Poetry, Drama and Film. The focus of each unit is on individual literary works selected for their relevance to the general objectives stated above. These works are analyzed and discussed with respect to narrower, more specific objectives (stated below). Each major unit of the syllabus consists of four sections: (I) Content Summaries, (II) Suggestions for Learning (further subdivided into Objectives, Strategies, and Exercises), (III) Suggestions for Teaching (subdivided into Strategies and Timetables), and (IV) Lists of Readings (a bibliographical listing of basic and related materials).

The Non-Fiction Unit examines essays by Arthur M. Schlesinger, Jr., George A. W. Boehm, Paul D. Saltman, and Robert M. Hutchins. Schlesinger's essay is studied for its general analysis of rapid technological change, Boehm's for its consideration of the virtues and dangers of laser technology. Salman's work is examined for the affinities it notes between science and religion, Hutchins' for its concern with science's seeming lack of self-criticism and accountability.

The Fiction Unit considers stories by Antoine de Saint-Exupéry, Ken Purdy, and Ervin D. Krause. Saint-Exupéry's is studied for its diction, for its use of figurative language, and for its implications about man's relationship to machines. Purdy's story is examined for the contribution that style makes to meaning; study of characterization focuses on how the protagonist uses, abuses and "becomes" his machine. In Krause's work, setting is examined as contributory to both conflict and character development; the interrelations of man with nature and machinery are also explored.

The Poetry Unit concentrates on the study of "Auto Wreck" by Karl Shapiro and light verse by John Updike and W. H. Auden; it concludes with an exercise in composing limericks. The emphasis in the study of these poems about automobiles, neutrinos and computers is on how the playful use of language can provide both enjoyment and insight.

The Drama Unit moves from the study of brief works by Harold Pinter and Clifford Odets to detailed examination of excerpts from *R.U.R.*, by Karel Čapek, ending with a discussion of that work as a theater production. The plays of Pinter and Odets introduce the idea of man's conflict with automation, and the Čapek work implies dangers that might attend the creation of artificial life forms or the mass production of humanoids.

The Film Unit, which concludes the course, centers on a close study of "Reflections in Space," a film that documents and celebrates the American moon landing in 1969. The film records the responses to this notable achievement by a variety of artists (painters, writers, and a dancer). Strategies and suggestions for teaching the film start with a consideration of the relationship of cinema to painting, photography and sculpture. The unit concludes with a discussion of two poems inspired by the flight to the moon.

SOME ASPECTS OF THE RELATIONSHIP OF FILM TO LITERATURE

Order No. 8025987

ROSS, HARRIS EDWARD, PH.D. *University of Arkansas*, 1979. 331pp. Major Professor: Dr. Ben Kimpel

The first part of this work discusses various critical positions concerning film's link to literature. The debate about this relationship began early in the history of film, when film chose the creation of fiction as one of its major provinces. On the one hand, many critics were anxious to establish film's "pedigree," to use Eisenstein's term, by demonstrating the continuity between the established arts and the new art of film. Their aims were not only aesthetic but also political. Because film's appeal cut across all social boundaries, it was vulnerable to the threat of judicial regulation, and these critics hoped to shield the film by appropriating some of the prestige associated with fiction and drama. On the other hand, some critics saw a threat from a close identification of film with literature; they felt that there was a danger that film would be seen as little more than a bastardization of drama. Thus these critics sought to establish a connection between film and the visual arts and, by positing a visual essence for the film, argued that there were insurmountable differences between film and the story arts.

The extensive bibiliography of articles and books on the relationship of film to literature indicates that this lively dispute continues unabated. The weaknesses of each critical position are considered. The search for shared techniques, forms, and aims is weakened by a lack of a methodology for determining what constitutes an element shared by the systems of film and literature. The separatist position is weakened by its emphasis on the thesis that film is separated from literature by film's visual essence. This thesis represents a confusion of normative with descriptive terms, and, while it is presented as an intrinsic criterion for film, it derives its validity from a particular political stance that holds that film is the art of the masses and fiction and drama are the arts of the elite.

The second part of this work considers several issues most frequently raised in discussions of this relationship. Critics like George Bluestone have noted that, because film must appeal to the general public, its narrative conventions differ from those of literature. But this holds only if literature is understood in the restrictive, honorific sense of denoting those works possessing aesthetic value. But, if the meaning of the term is broadened to encompass the broad range of works whose aim is the creation of fictional realities, it can be seen that the conventions of many films do not substantially differ from those of many works of literature.

Nor can a decisive difference between film and literature be established on the basis of Siegfried Kracauer's theory that film lies beyond conventional aesthetic standards because film is the only art that does not exhaust its raw material. Through the use of the theories of Roland Barthes, Stephen Heath, and others, it can be shown that the concept of the arbitrary nature of certain story elements is as relevant to literature as it is to film.

The examination of film's relationship to literature must be made by separating the relationship of the filmic and literary texts from the relationship of the subject's experiences of the filmic and literary texts. If that is done, then several important distinctions can be drawn between film and literature. For example, the experience of the fictional text involves a completion of the fictional world that is not relevant to film or drama. Further, while the scripts of the film and the drama are closely related, their relationship to the subject is quite different, for the secondary text of the film script which encompasses the descriptions of the characters, objects, settings, and actions has the quality of actually referring to an independent reality; this referential quality does not hold for the theatrical text. Finally, film and literature can be distinguished on the basis of the value of the space utilized and the classes of temporal articulations. By breaking down the arts into such temporal components as semiotic time, fictional time, and subject's time, the dissertation shows that, while the arts share the same general classes of temporal manipulation, they differ in a number of specific, significant temporal articulations.

A THEORY FOR FEMINIST CRITICISM

Order No. 8100250

SCHWEICKART, PATROCINIO PAGADUAN, PH.D. *The Ohio State University*, 1980. 360pp. Adviser: Professor Julian Markels

This dissertation proposes a theory--i.e. a conceptual framework and a methodology--which comprehends feminist criticism as a coherent project. The elaboration of the theory proceeds in three stages.

First, I examine the expectations implicit in the idea of a "theory." In general, when we think of theory, we have in mind a self-consistent set of definitions and first principles, and a "grammar"--a set of rules for regulating and regularizing the enterprise. These are the expectations feminist critics have in mind when they speak of theory in terms of a "manifesto" and a "rigid methodology." Feminist critics are right in doubting both the desirability and the feasibility of such a theory. Feminist criticism cannot be fitted into such a form without considerable forcing and pruning. We need a theory which represents our work as a coherent enterprise, but the feminist project also requires that we remain flexible and open, and that we eschew any theory which has the potential for becoming a mechanism for control. We need a formless form, a theory which is not a theory.

The second stage of the theoretical formulation involves the elaboration of a first approximation to the desired theory of feminist criticism. I define feminist criticism not as a single, self-consistent set of principles but as an *ensemble of contradictions--a network of problems*.

Although this structural definition of feminist criticism avoids the stultifying rigor of the traditional definition, it is still too static and mechanistic. It fails to take full account of the subjective moment of the feminist project. The third stage of the theory involves the incorporation of the structural definition in a *dialectical* formulation of feminist criticism as a *collective project*, a collective production of meaning. The idea is to elaborate a feminist criticism which is *not* regional criticism, but a *paradigm* for the critical enterprise.

The dissertation proposes a dialectical method devised for the specific needs of feminist criticism. I distinguish this mode of thought not only from the non-dialectical mode which governs traditional criticism, but also from the dialectical method of Marxist criticism.

Finally, as a companion piece to the theory, I present a specimen of practical criticism which is informed by the dialectical logic elaborated earlier. I analyze two realistic novels: *Middlemarch* by George Eliot, and *The Golden Notebook* by Doris Lessing, and two science fiction novels: *The Dispossessed* by Ursula Le Guin, and *Woman on the Edge of Time* by Marge Piercy.

THE BACKGROUNDS OF SOVIET LITERARY STRUCTURALISM AND ITS DEBATE

Order No. 8105945

SEYFFERT, PETER, PH.D. *Indiana University*, 1980. 628pp.

Against the background of the traditional categorical opposition to the "formal" study of literature (poetics) in Soviet literary scholarship, this dissertation traces the emergence of Soviet literary structuralism in the sixties by reviewing the discipline's dilemma regarding the study of "artistic mastery" amid the constant pressure to maintain the ideological approach (1945-1971); the controversial acceptance of structural linguistics subsequent to the at first equally disputed reception of cybernetics (1947-1961); and the mixed reaction to the "linguistic poetics" of Roman Jakobson. The school of "glossematics" is seen as the major influence on the overall conception of the new Soviet structural semiotics. It was found that the rebirth of the formal study of literature in the Soviet Union was motivated by the interest of cyberneticists wishing to explore the structure of poetry (its particular "information capacity") with respect to possible improvements in computer-design. The ensuing debate over literary structuralism was characterized by the failure to establish definitions, unrealistic structuralist proposals regarding the formalization of literary studies, and the fault-finding policy of their largely uninformed opponents (who frequently failed to distinguish between research object and research methods) amid an atmosphere of general animosity between the two camps. At first exclusively in the hands of linguists, the structuralists drive to introduce "exact methods" (statistical and algebraic modeling) into literary scholarship was opposed by the discipline's traditionalists under the banner of "Marxist humanism" with assertions as to the fundamental difference

between "art and science." Neither side achieved a clear formulation of the basic problems of the structuralist enterprise: the open-ended process of semiosis, which renders the proposed formalization of literary semantics and pragmatics impossible, and the inclusive range of literary representation, which foils the attempt to treat literature as a "language" for which a single system of semiotic "elements and their rules of combination" can be found. The debate on Soviet literary structuralism, which began in 1963, was cut off in 1970 by a new ideological mobilization on the occasion of the Lenin Centennia but it was realized that the issues would lead to further discussion.

LITERARY COLLECTIVES OF THE NEW NEGRO RENAISSANCE AND THE NEGRITUDE MOVEMENT

Order No. 8106227

SHUTTLESWORTH-DAVIDSON, CAROLYN ELIZABETH, PH.D. *The University of Michigan*, 1980. 114pp. Chairman: Lemuel Johnson

The New Negro Renaissance and the Negritude Movement comprise two important bodies of literature. Much of the activity of the New Negro Renaissance took place in Harlem in the 1920s. The Negritude Movement flourished in Paris in the 1930s. Although they were all descendents of Africa, these writers lived on different continents at different times; one group spoke English and the other French. I wished to see whether a basic similarity existed in these works or whether few connections could be seen.

By exploring the social milieu of these movements and reading the early literature of the artists, I found evidence of a consciousness shared by blacks in varying circumstances and times. The works of these two movements shared themes, images and sentiments. Further and most importantly, the writers associated closely. Within each group and between groups, the writers worked to establish and increase communication. This spirit of collectivity generated a new sense of community.

Because of this communal spirit, the outpourings of these movements can best be understood by studying the joined effort of the artists, the journals and anthologies. This approach changes the focus of criticism of these movements from the consideration of individual personalities and their social interaction to the artistic products, and substitutes an internal literary emphasis for the traditional external criticism.

My study traced the genesis and development of major journals between 1920 and 1950 from the United States, the Caribbean, and Paris. Pivotal volumes include the special *Survey Graphic* "Harlem" edition which Alain Locke edited and revised to the landmark *The New Negro, Revue Indigène* which ushered Indigenism into Haiti, and *La Revue du Monde Noir* which spurred *Légitime Défense* and *L'Étudiant Noir* in Paris. The study of the journals proves the links between the organs and the movements themselves.

INTERMEDIATE-GRADE CHILDREN'S PREFERENCE IN POETRY

Order No. 8104091

[illegible], MARTHA POOLE, PH.D. *The University of Alabama*, 1980. 177pp.

The purpose of the study was to determine from a preselected list of poems: (1) the poetry preferences of children in the intermediate grades of the elementary school; (2) the relationships among the poetry preferences of groups based on grade level, sex, and chronological age; (3) the types of poems liked best and least by the total group of children and by groups based on grade level, sex, and chronological age; and (4) the reasons given by the various groups for liking poems best and least.

The population for the study consisted of 271 children from the fourth-, fifth-, and sixth-grade classrooms of two elementary schools in the Tuscaloosa City School System, Tuscaloosa, Alabama. The schools were chosen because they had average classrooms which were balanced with respect to socioeconomic, racial, and academic factors.

Data for the study were collected by playing six cassette tape recordings of poems daily for a period of 20 days in each classroom. After listening to the recordings, children were asked to express their responses on a prepared instrument.

Some of the data were analyzed by two statistical techniques, the Chi Square and the Contingency Coefficient.

The following major findings resulted from the study: (1) Based on the total number of responses, children liked best poems dealing with animals, especially animals in amusing situations. (2) Children expressed uncertainty about and dislike for poetry containing personification and abstract ideas that were difficult to understand. (3) Haiku was liked very little by children participating in the study. (4) The choices of children in groups based on grade level, sex, and chronological age were similar in most instances and differed more in degree of disliking or uncertainty. (5) Similarities between and among groups in their poetry preferences were much more noticeable than were differences. (6) Children, especially the youngest children, liked poems because they were funny. (7) Boys may have had more difficulty in expressing their reasons for liking and disliking poems than did girls. (8) Fourth-grade children had more difficulty in explaining their reasons for liking and disliking poetry than did fifth-grade or sixth-grade children. (9) Sixth-grade children preferred poetry dealing with an interesting subject. (10) Children disliked poetry dealing with unfamiliar subjects or unfamiliar childhood experiences. (11) Children in the ten-year-old age range had most difficulty in indicating reasons for liking and disliking poems. (12) The five poems liked best by most of the children in the intermediate grades were (a) "The Day I Spent the Night in the Shelby County Jail," (b) "The Woodpecker," (c) "We Real Cool," (d) "Kindness to Animals," and (e) "My Dog." (13) The five poems liked least by most of the children in the intermediate grades were (a) "In Time of Silver Rain," (b) "Aloneness," (c) "High on a mountain...," (d) "The Listeners," and (e) "Rain went sweeping on...." (14) The five reasons given most often by the children for liking poems were (a) "funny or humorous," (b) "subject," (c) "was good," (d) "undefined," and (e) "rhymed or had rhythm." (15) The five reasons given most often by the children for not liking poems were (a) "didn't make sense and didn't understand," (b) "boring, dull, not interesting," (c) "not the right length," (d) "undefined," and (e) "wasn't good." (16) People in the field of children's literature generally were not reliable sources for determining selections of poems for children.

THE IMPLICATIONS OF THE THEORY OF AESTHETIC TRANSACTION FOR INTRODUCTORY UNDERGRADUATE COURSES IN LITERATURE

Order No. 8108677

STIFFLER, BETH MACKEY, PH.D. *University of Illinois at Urbana-Champaign*, 1980. 163pp.

Today, when colleges and universities are caught in a crisis in culture, faculty search for solutions in order to carry out one task of higher education, that of providing a liberal education for all students. A time-honored manner to bring this about is to place emphasis upon the raising of human consciousness through attention to language and literature.

This study proposes an introductory course in literature for beginning university students in part to fulfill the basic curriculum requirement in the Humanities, concentrating upon bringing literature and composition together into a synoptic course which also looks closely at the student's emotional as well as intellectual development. Although the course involves all students, it gives special consideration to those students who, because of previously unsuccessful attempts at literature and writing, have learned to avoid such encounters.

The emphasis in the study is upon the intuitive approach to teaching and upon the importance of the student's response.

The major thrust of the study is away from the traditional, historical approach to reading and writing and toward the intuitive. Chapter II, "The Reader," places an emphasis upon the reader, the text, and the transaction or that which happens between them. The reader's primary subject matter includes feelings, sensations, images, and ideas that he weaves between himself and the text. Such emphasis suggests the importance of the student's engagement and the instructor's role in assisting the student to respond freely and openly. Chapter II, "The Response," shows how a teacher can make the student aware of the nature of his response and the reasons behind it, thus seeking to involve him further. Whatever responses are made lead to encouragement in expansion by the teacher. Elaboration moves the student to depend more and more upon knowledge of facts, terms, and generalizations and what he knows of literary texts. In Chapter IV, "The Question," a review of research on questioning shows a teacher how to help a student pose questions about his responses. He tests his

responses by listening to a range of critical voices to help him strengthen, clarify, discard, and perhaps crystallize his thinking. Writing his evaluation is a valuable experience in expressing his reaction to the work. From the expanded responses, the student will move to reading and generating more questions about futher texts, leading him to a greater awareness of successive encounters with books.

Assisting the student to rely upon his own powers is the work of the instructor. No longer is it necessary to tell the student what he should find in the transaction he makes with the book nor how he should plan and prepare his written work. By recognizing that the content of literary study is any response to a work of literature, the teacher can assist the student in coming to an understanding of himself. As he works to analyze his response, he will become more confident of his own intellectual growth which may lead him to further pursuit of literature, writing, and other fields of study. His engagement will steer him to perception, interpretation, and evaluation, and all the other skills will follow. The instructior will find that a major benefit of this approach is more time to work with the student in the evaluation of his response.

Despite these changes in coding, virtually all of the novels were structured as a "rite of passage" in which the protagonists are transformed from dependent adolescents into independent adults. This personalized rite of passage metaphorically symbolizes the experiences of the nation itself. In structuring the novels as a rite of passage, the authors reinforce the notion that the Revolution was primarily concerned with questions of independence and nationhood, as opposed to the internal matters which interested the Progressive and Revisionist historians.

A conclusion of this dissertation was that novel form and content inform and interpenetrate each other, with changes in content necessitating changes in form. Changes in form were traced to society's evolving productive institutions and were said to legitimate a world view suited to the requirements of these institutions, thereby contributing to cultural reproduction.

THE DEPICTION OF THE AMERICAN REVOLUTION IN CHILDREN'S FICTION: A STUDY IN THE SOCIOLOGY OF SCHOOL KNOWLEDGE

Order No. 8020586

TAXEL, JOEL ARTHUR, PH.D. *The University of Wisconsin - Madison*, 1980. 371pp. Supervisor: Professor Michael W. Apple

This dissertation is a study in the sociology of school knowledge which seeks to ascertain the relationship between the knowledge transmitted by schools and that institution's role in the "cultural reproduction" of the social order. Specifically, the meanings and ideologies contained in the form and content of thirty-two recommended children's Revolutionary War novels, published between 1899 and 1976, were analyzed. The content analysis revealed that most books legitimate a view of the Revolution which ignores the complex debate among professional historians about the nature and causes of the Revolution. The fictionalized conception of the Revolution is consistent with one propounded by the "Whig" historians who envisioned the Revolution as a divinely inspired struggle for independence from Britain and the defense of political rights. This conservative, readily caricatured interpretation omits reference to the Progressive and Revisionist historians' concerns about the internal aspects of the Revolution. The latter historians focused attention on such questions as class conflict and the role of women and Blacks in the Revolution. These matters are rarely discussed in the books and with the exception of Edwards' *When the World's on Fire* (1973), the novels present the Revolution from the perspective on the white, middle and upper classes. Edwards' book is the only one with a Black protagonist and the only one which confronts the paradoxical fact that many American revolutionaries were also slaveholders. In fact, those books containing Black characters, and written prior to 1960, present Blacks in a highly stereotyped fashion. Most books written after 1960 avoid confronting this paradox by simply eliminating Blacks altogether. This perspective on the Revolution was said to legitimate the interests of the dominant social groups, thereby contributing to cultural reproduction.

While there were significant changes in the tone and emphasis in several contemporary novels, the interpretation remains fairly consistent across the sample. Those changes which were documented were shown to be related to changes in the historical, political milieu in which the authors worked.

The analysis of the form, or narrative structure, of the novels indicated a relationship between their vision of the Revolution and the way characters were "coded" along such "binary opposites" as "good/bad," an opposition which served to delineate the characteristics of individuals. Thus, the books most strongly influenced by the Whig interpretation usually had characters defined on the extremes of these opposites. This coding was, however, altered to accommodate the shifts in the tone and emphasis of the historical interpretation contained in the recent novels. Other important changes in the novels' "deep structure" included a decline in the importance of values as instigators of action and an increased emphasis on the introspective, subjective accounts of individuals.

A TEST OF TWO PROSE LEARNING STRATEGIES: IMAGERY AND PARAPHRASE

Order No. 8028212

TRIPLETT, DIANA GREY, PH.D. *The University of Wisconsin - Madison*, 1980. 178pp. Supervisor: Joel R. Levin

The primary purpose of the study was to identify two learning strategies which might help students improve their prose comprehension. The two strategies selected for investigation were imagery and paraphrasing. The study further attempted to determine the efficacy of systematic training versus simple instructions regarding the use of these strategies.

One hundred forty fourth-grade children, from two different elementary schools, served as subjects. Subjects were randomly assigned to one of ten conditions. The ten groups were: Imagery Training, Paraphrase Training, Imagery Instructions, Paraphrase Instructions and Control by Question Type (Verbatim and Paraphrase).

Five subjects, one from each group (i.e., Imagery Training, Paraphrase Training, etc., without concern for Question-type), were trained and tested independently in the same testing room. This was achieved through the use of tape recorders and ear plugs. The subjects were trained/instructed (or, in the case of the Control subjects, provided with exposure to the materials and equipment) during two sessions (on separate days) and tested during a third session.

During the testing session, the subjects listened to a 20-sentence story. All subjects, except the Control, were prompted to use the methods on which they were previously trained. Immediately after hearing the story they were asked either 20 verbatim or paraphrase short-answer questions. Existing research that correct responses to paraphrase questions would require better comprehension of the story whereas verbatim questions could be answered correctly with only a superficial grasp of the story. The number of correct responses was scored for each subject.

The results of the analyses can be summarized as follows: (1) Exposure of subjects to the experimental treatments did not significantly increase their performance over the performance of subjects in the Control Condition. (2) There was no significant difference in performance among subjects in the experimental treatment conditions. (3) None of the above comparisons was affected by the type of question (i.e., Verbatim or Paraphrase) the subject was asked during the testing phase. (4) The mean performance of subjects who received Paraphrase questions was slightly lower than that of subjects who received Verbatim Questions during the testing phase. This was the only statistically significant comparison of those planned comparisons tested.

Several possible reasons for the failure of the learning strategies to produce significant increases in demonstrated prose comprehension are discussed.

THE DEVELOPMENT OF AN AUSTRALIAN NATIONAL LITERATURE Order No. 8105825

ZELLER, ROBERT JEFFREY, PH.D. *The Pennsylvania State University*, 1980. 257pp. Adviser: Charles W. Mann

Students of non-British literature in English have often addressed the problem of deciding exactly when an identifiable national literature emerged and how that literature differed from the British literature out of which it grew. In Australia, as in America, the problem for writers was that they had not yet assimilated those elements of the national myth which would enable them to achieve a uniquely Australian perspective on the world around them.

The Australian myth is that of the bushman, and it embodies those characteristics--of stoicism, sardonic humor, practicality, and mateship--which the bush instilled in those who lived in closest contact with it. It grew up in the pastoral districts, where the life of the shearing sheds and the wool tracks nurtured it, and it found voice in an oral tradition of bush songs and yarns--forms which would later influence the first truly indigenous literature.

Certain elements of the myth, however, appear in even the earliest formal literature: the anti-authoritarian outlook and realism of the convict novels, for instance, and the appreciation of the spell of the bush. For the most part, though, the early writers tended to be influenced by the British literature of the time--Tennyson and Browning in poetry and Scott in prose.

By the 1890's the two strains of literature--the oral tradition and the more formal writing--began to come together, especially in periodicals like the Sydney *Bulletin*, which, with its nationalistic outlook and concern for the development of a national literature, gave the bushmen a voice. Writers like A. B. Paterson adopted the bush song and fashioned from it the bush ballad, a more consciously literary production which still maintained the bush influence. And prose writers like Henry Lawson and Joseph Furphy created from the bush yarn prose forms which for the first time enabled Australian authors to write in their own idiom for an international audience. With *While the Billy Boils* and *Such is Life*, the Australian myth finally emerged in literature worthy of taking its place alongside other national literature as an expression of the consciousness of a unique people.

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